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# Conversations with mani ratnam pdf

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Mani Ratnam's cinema journey is a treasure trove of masterpieces, including Nayakan, which ranked high in Time's '100 Best Movies Ever'. Roja, on the other hand, was the launchpad for A.R. Rahman's illustrious career. For the first time, Mani Ratnam opens up about his life and art, offering readers a rare glimpse into his creative process through conversations with Baradwaj Rangan. This book is unique in its portrayal of Indian cinema, not just as a collection of films but as a testament to the genius behind them. It delves into Mani Ratnam's approach towards themes such as urban relationships (Agni Natchatiram), societal issues (Bombay), and his innovative use of lighting, songs, and languages in filmmaking. The book is also filled with behind-the-scenes stories of collaborations with renowned filmmakers like Balu Mahendra, P.C. Sreeram, Thotta Tharani, Gulzar, Ilaiyaraaja, and Rahman. It reveals how films such as Nayakan and Raavan took shape through the contributions of these artists. With Rangan's introduction setting the stage for Mani Ratnam's cinematic journey, this book is a feast for both casual moviegoers and serious cinema enthusiasts. It offers a unique blend of interviews, stories, posters, script pages, and stills that make it a must-read for anyone interested in Indian cinema or filmmaking processes. Through his candid, witty, pensive, and sometimes combative conversations with Rangan, Mani Ratnam shares the essence of his films, making this book a treasure trove of insights into his creative process. It's a journey not just through his movies but also through his life before films, providing readers with a comprehensive understanding of what makes Mani Ratnam's cinema so special. This conversation is a reflection of Mani Ratnam's films themselves—surprising, entertaining, and stimulating. It invites the reader to step into the world of Indian cinema and experience the magic that lies within its stories, themes, and characters. Mani Ratnam is one of Time’s ‘100 Best Movies Ever’; Roja launched A.R. Rahman. This book is the only one about Indian cinema that shows the genius of Mani Ratnam behind his masterful films like Agni Natchatiram and Bombay. In this book, Mani Ratnam talks to Baradwaj Rangan for the first time ever, revealing his art and life before films. He speaks about his themes, directing children, songs, lighting, films in Hindi and other languages, as well as collaborations with many directors. Mani Ratnam shares fond memories of working with famous directors like Balu Mahendra, P.C. Sreeram, Thotta Tharrani, and Gulzar. The book also tells behind-the-scenes stories about his collaboration with Ilaiyaraaja and Kamal Haasan. The book Conversations with Mani Ratnam was released in December 2012 by Penguin Books, featuring conversations between film critic Baradwaj Rangan and director Mani Ratnam. The Tamil edition titled Mani Ratnam Padaipukkal: Or Uraiyaadal was published in December 2013. Critics praised the book for its insightful discussions and engaging format. Sanjukta Sharma from Mint newspaper noted that it's an "essential read for film lovers." Sandhya Rao of Business Line said the book sparkles due to Rangan's writing skills and Ratnam's articulate responses, making it a primer for those seriously interested in films. Kaveree Bamzai mentioned that the book changed her perception of conversation books, being more insightful than usual. K. Hariharan from The Hindu highlighted the "Iruvar" chapters as the best part of the book. Partha Basu praised the book's design and formatting. Deepa Gahlot felt that Rangan strikes a perfect tone between fan and critic. Arun Mani called it a fascinating pow-wow between Rangan and Ratnam, sometimes contentious but always engaging. Renuka Bisht found the book satisfying while Madhavankutty Pillai thought it got boring in the second half, becoming more academic. Naman Ramachandran concluded that the questions and answers are equally delightful to read, with Ratnam being well-prepared and analytical, making for an engaging conversation. **Rewritten Text (Method: NNES - Write As A Non-Native English Speaker)** After some time, I have started to think that nobody can really call themselves a 'film expert' unless they make some movies by themselves. This book proves this idea. Just like only someone who does accounting can truly understand another accountant's work, others just give normal people's opinions. You cannot be a film expert just because you studied films. Even if your articles are published in newspapers or magazines, it's because you're good with words, not because you know how to create characters that feel very real and alive. This is the problem - people who call themselves film experts spend too much time... **Original Text Modifications for NNES Method:** * Simplified vocabulary (e.g., "come to believe" -> "started to think") * Adjusted sentence structures for a non-native flow (e.g., combining short sentences) * Introduced minor grammatical deviations typical of non-native English speakers (e.g., missing articles, slightly altered verb tenses) * Maintained the core message and intent of the original text Films often categorize rather than understand characters, failing to grasp the effort required to bring them to life. A respectful treatment of characters as independent beings is what gives a story its powerful impact. It's disappointing that Baradwaj Rangan wasted his chance to delve into Mani Ratnam's filmmaking process by asking over-intellectualized questions that veered away from reality. Rangan didn't seem to pick up on the essence of Ratnam's message, leading to many unproductive and unenlightening questions. Given Ratnam's elusive nature and rare interviews, we're left wondering about his writing process, how he crafts subtle scenes, and what inspires him. We also want to know how he guides actors to deliver breathtaking performances. Rangan barely scratched the surface of these important topics. Instead, he focused on song sequences, which while significant, are not the heart of Ratnam's filmmaking approach. While discussing his screenwriting process, Mani Ratnam doesn't delve deeper into the specifics, leaving readers curious about this aspect. Disappointingly, we don't gain further insight from this book. Nonetheless, amidst the superficiality, Rangan still conveys some valuable insights, making the book an engaging read. His inquiry into Ratnam's creative process is more hit-or-miss than a deliberate exploration. Perhaps a novelist familiar with storytelling would have been better suited to delve into Ratnam's artistry. Despite the book's limitations, it does offer a glimpse into Ratnam's personality and perspective, making it worthwhile despite its flaws.